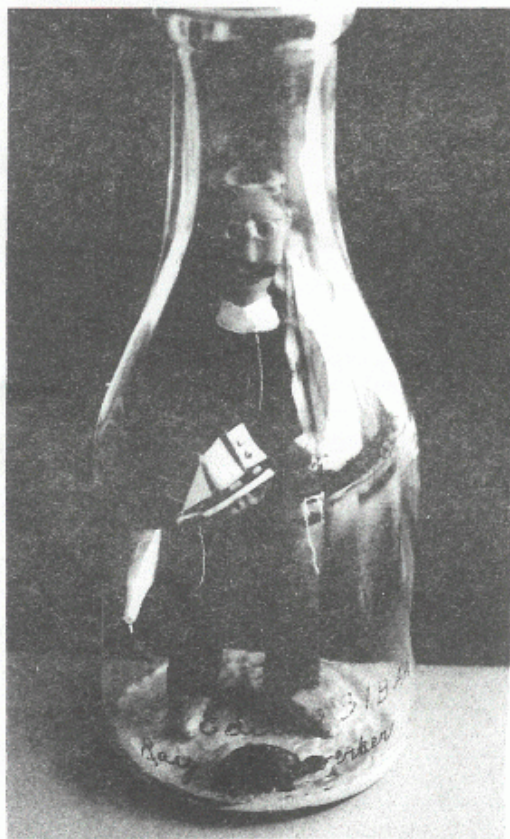




2002-2



Carl F. Weitmon of Mason City, Iowa, found this old milk bottle in an antique store, and he didn't know what to put in it. Yes, that is his version of my logo on the editors page. Of course I'm not that good looking. Carl has made about 10 Sib's since we met in Detroit. It was a pleasure meeting him.

Oh! yes Carl says my outfit was done by Amy Norris.

Thank you Carl, Everyone who sees it is amazed by your work.

JOURNAL OF THE SHIPS-IN-BOTTLES ASSOCIATION OF AMERICA INC.

The Bottle Shipwright

THE BOTTLE SHIPWRIGHT is the journal of the Ships-in-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the association. The journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships in bottles.

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DEADLINE for submission is the second month of each quarter.

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The Bottle Shipwright

Volume 20.

Number 2.

ON THE COVER- The Editor in a bottle BACK COVER- The Liberdade, Allen DD-66
by Carl F. Weitmon 3 mast Schooner by Robert Frederick.

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THAT IS ALL!

.....ATTENTION ON DECK!

THIS IS THE CAPTAIN!!

On Saturday, February 23, 2002 our 2001 Conference at Detroit came to an official conclusion when Joe Barr and a non-bottleship friend spent the day packaging the exhibit models to be sent to their owners by the Great Lakes Maritime Institute.

Joe did outstanding work throughout the life of the Conference and has been commended by our Association for it. Hopefully, someone as dedicated will be found to pull the next Conference together wherever it might happen to be.

Once again our thanks to all who participated.

HIT THE BOTTLE

Jack



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Ray Handwerker



First Let me say Thank You to Gloria Sandler the Permissions and Contest Coordinator for Newsday Inc. for granting us permission to use the well written and photographed article on Joseph Chester. I apologize for having to reduce it in size to fit our format. And thanks to Frank Skurka for sending the article and recruiting Mr. Chester.

Meanwhile- Don Hubbard is working on a six month exhibit at the San Diego Maritime Museum for sometime in 2004. The exhibit would be on the ferryboat "Berkeley" that plied the harbor and is more stable than the "Star". At this point there are not carved in stone plans for a Conference. Unless we can find a member/s willing to do the mountain of planning and front work to put one on. As we have a large number of members in California, possibly one or more would like to give it a try. If so contact Hub. and let him know.

This would provide wonderful exposure for our Association, so think about it. P.S. if you have any extra Rain please send it to Florida.

Now, let's refill those bottles.

WELCOME ABOARD NEW MEMBERS.

Paul Barrington Feneron, 12 Seaview Ave, Onewa Rd. Northcote, Auckland
New Zealand.

Robert T. Hewitt, 119-20th St. San Diego, California. 92102-3809.

Paul H. Stansel, 490 Rollstone Rd. Fitchberg, Massachusetts. 01420.

Savos Stathatos, 1470 Virginia Rd. San Marino, California, 91108

Dave Xueliang Wang, 18-16 164 Place, Hillcrest, New York. 11432.

ADDRESS CHANGES.

Alan Barraclough, 50 Bayview West, Selbyville, Delaware, 19975.

Brian Frantz, 485 Gulfshore Dr. 105, Destin, Florida. 32541.

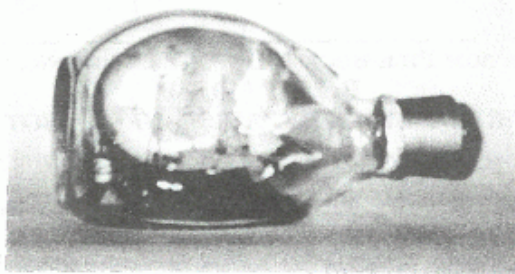
Clyde Ramdwar, 411 Princess St. Clearwater, Florida. 33755-1730.

Hector Sepulveda, 768 W 52nd. St. Norfolk, Virginia. 23508.

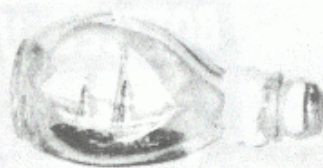
Stephen N. Sullivan, P.O.Box 355, St. Augustine, Florida. 32085-0355.

If I missed anyone, my apologies, and drop me a line for a correction in the next issue.

Don Hubbard received a call from Bob Christionsen who is looking for someone who carves hulls. Tel; 941-637-6632.

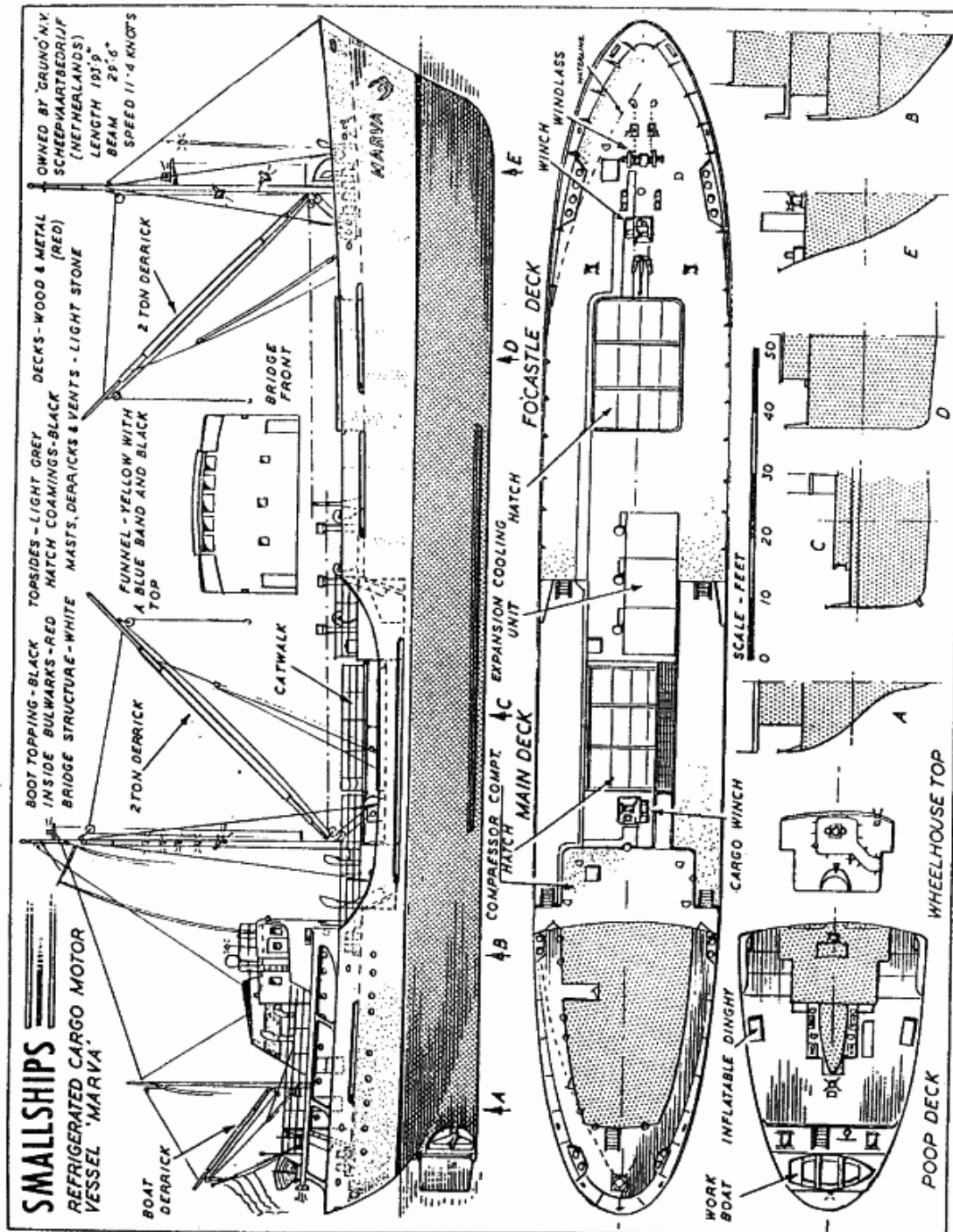


Above the Bark "Enola" in a medium size pinch bottle



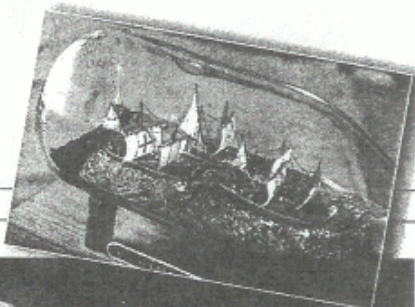
Above the Ketch "Sharon" in a mini size pinch bottle.

Both Sib's above done by. Carl F. Weitmon of Mason City, Iowa.



From the Alan H. Rogerson Collection of Ship Model Plans

S I G N S



See Worthy

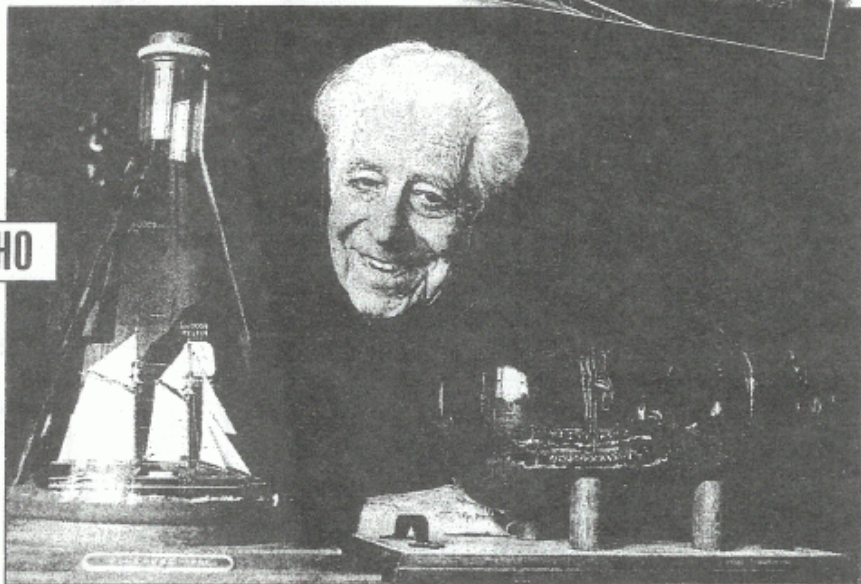
Joseph Chester of North Valley Stream has enjoyed a 32-year career in the shipbuilding industry, including as a civilian employee at the Brooklyn Navy Yard. He was still a young man when he charted an additional course for himself: handcrafting scale model ships — vessels with magnificent sails — inside bottles. Now 88, Chester has 17 of his 70-plus works on display through the end of the month at the U.S. Merchant Marine Academy in Kings Point. Here's how he has navigated the difficult waters of a challenging lifelong hobby:

Setting Sail: Nothing he's made, from Christopher Columbus' fleet to the USS Constitution, was from a kit. "I had to start from scratch. I would send away for a ship's plans if they were available, or photographs, then devise my own methods."

Both Hands on Deck: He's used sewing needles for masts, fine canvas for sails, and caulking, painted blue, for the ocean. "Even my standing rigging is black," evoking the tar sailors used to keep those sail-supporting ropes water-tight.

Main Overboard: The larger the ship in real life, the bigger the challenge. "Whatever the size, I have to scale it down so it will pass through the three-quarter-inch dimensions of the

WHO



Newsday Photos / Ken Spencer

neck of a bottle or jug." But he savors trying and hasn't failed yet.

Captain of His Fate: He's never owned a real boat ("Growing up in Manhattan, well, it wasn't a place to have a boat."), and he and his late wife, Margie, never

took a cruise. But at age 10, he happily crossed the Atlantic by passenger ship with his mother to visit relatives in Italy. "And," he added, "I did not get seasick."

For information, call the academy at 516-773-5527.

Joseph Chester with some of the ship models he's made from scratch. A collection of his work is on display at the U.S. Merchant Marine Academy.

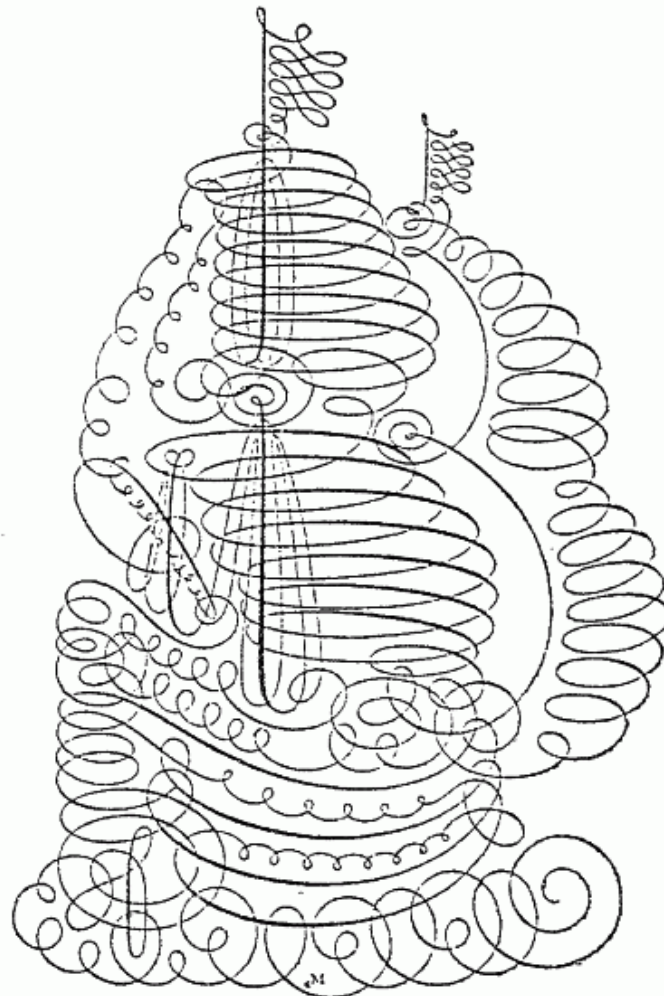
Published in Newsday 3/3/02 and written by staff writer Caryn Eve Murray.



Joe's model of the Titanic (left) when the bottle is tilted, the Promenade deck and the skylights on the boat deck light up. He installed a mercury switch and a battery and light bulb to accomplish this. Very innovative joe.

"SHIP"

Jan van de Velde (1605)
by one dash of the pen



This pen-drawing is from "Spiegel der Schrijfkonste"
by the famous Dutch calligrapher Jan van de Velde at Rotterdam.

B. de Jongste, Netherlands.



BOOKS

BY

Francis J. Skurka

Book Publishers and
Book Sellers.

Listed below are book publishers and book sellers who deal in maritime, naval and historical books useful to ship modelers and bottlers.

Edward R. Hamilton Bookseller
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110 Melrich Road
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Tel: 1-609-395-6933. Fax: 1-609-395-0755.

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U.S. Naval Institute Press
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An arm of the U.S. Naval Institute, a private professional society for members of the Military and Civilians sharing an interest in maritime and Naval affairs, it was established in 1873 at the Naval academy and has 65,000 members world wide. Over 800 books are available with 90 new titles added annually. Discounts are provided for members.

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SPINDRIFT BY F.J. SKURKA

The two most well known American Whaling Museums have joined to become the most significant center of international whaling history, research and reference. In November this past year, the Kendall Whaling Museum at Sharon, Massachusetts, closed and transferred it's entire collection to the New Bedford Whaling Museum in Massachusetts. Started in 1956, by the husband and wife team, Henry P. Kendall, they collected a wide and extensive range of material: Whaleship logbooks, scrimshaw of all types and designs and more than 70,000 objects including 1,150 logbooks. Located on Johnny Cake Hill, the New Bedford Museum will celebrate it's centennial in 2003. The New Bedford operation has more than 20,000 paintings, pictures and portraits, 2,000 scrimshaw pieces and over 100 models and half models. The City of New Bedford is restoring the Historic Maritime section of town and one of the buildings will become the Kendall Whaling Institute Library and Research Department, which will house 25,000 printed titles, 2,300 manuscript logbooks along with journals, archives, photographs and negatives.

The institute will provide future publications, conferences and symposia, all related to Whaling.

The Northrup Grumman Corporation at its Ingalls Pascagoula, Mississippi, shipyard, with its partner Raytheon Systems Co. will design a new family of ultra modern high tech warships for the U.S.Navy in a contract worth \$2.9 Billion over the next three years. Called the DD-X Program, it will provide a new type of Destroyer with stealth design, will require fewer crew members, will be harder to detect and will have the most up to date computers, weapons and communications systems. This group of vessels provide smaller faster Destroyers. A smaller ship for inshore work and a larger group which includes Cruisers. All would use elements of the DD-X design, including similar materials and shapes for the hulls. The new design includes spaces for two helicopter landing pads on the stern and spaces to launch small assault craft for special operations. Additional features include: integrated radar systems to track incoming torpedoes and missiles, integrated computer systems which will run all of the ships operations and missile launchers and a double hull to make the ship more difficult to sink.

The company had been in competition with Bath Iron Works in Maine, partners with General Dynamics and Lockheed Martin. Both ship yards will be involved with some of the construction.

The Historic Sailing Ship "Regina Maris" has passed into oblivion this passed winter with an outcry from the local Maritime community when the City of Glen Cove, Long Island, New York, destroyed the ship, saving the masts and some other parts. Imbedding her masts in concrete. Tom Suozzi the former Glen Cove Mayor who is now the Nassau County Executive said he would restore the ship as a focal point of the town's waterfront development program, stating that it would be a " fitting resting place for the old ship and deeply regretted that money could not be raised to restore the vessel", He further noted " there was no constituency sufficiently wedded to the history of the ship that they were willing to financially support her restoration". Originally named "Regina," she was launched in Denmark in 1908, a coastal lumber carrier plying her trade in over more than 100 Baltic Sea ports. After World War II, she fished the Grand Banks until in 1961, she burned to the waterline. In 1964, renamed "Regina Maris" she was rebuilt as a yacht and re-rigged as a Barkentine making her easier to handle and faster in open water. She was noted for a skysail she carried on her foremast. She carried in good weather, 36 sails. From 1976 through 1986, serving as a research vessel, marine biologists aboard, studied Whale migration and communication. In the end , people who cared, just could not afford to maintain and keep her seaworthy, so she became a dockside curiosity, first in Boston, Massachusetts and then in Greenport, Long Island, New York, until 1998.

SPINDRIFT by F.J.SKURKA (continued)

I used to see her quite a bit, as I'd stop off in Greenport to buy bait, so I could chase Fluke, Blackfish, Bluefish and Stripped Bass out east at Orient Point. It'd break your heart to see her with pumps running constantly, yards cockbilled and not squared, rigging slacked and frayed and not even a watchman to see that she stayed afloat. She was one of three remaining Barkentines left in the world, and should have been taken out to sea and sunk with ceremony befitting a wooden merchant sailing ship who earned her keep as an honest work horse of the sea.

As the great English Poet John Masefield wrote, " Earth will not see such ships as these again ".

As a sign of the times, Lloyd's of London, the association of insurance underwriters, internationally known since 1601, with a continuous history of marine and other insurance underwriting, will no longer refer to ships as " She ". Instead, the new title will be "It". I wonder, will it be widely adopted by the seagoing men of the world who have called ships "She" since the dawn of time, when men first put to sea on a raft? The U.S.Navy has no position on "It" or "She".

A Royal Navy Spokesman said " We will continue to use the female pronoun; it's not just a sentimental thing , but part of the culture".

BOOKS by F.J.SKURKA (continued)

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The Senility Prayer

God grant me the senility to forget the people I never liked anyway, the good fortune to run into the ones I do, and the eyesight to tell the difference.

MODELER'S LEXICON BY F.J. SKURKA

- BOX BEAM** : A built up beam, hollow and box like in form and shape.
- BOX HAUL** : Placing a sailing vessel around on the other tack when there is not enough searoom to wear (go around before the wind and has missed stays (failed to go around into the wind.) The wind blowing on the foreward part of the sails, give the ship sternway and turns her around on her stern.
- BOXING OFF** : Forcing the sailing ship's bow away from the wind by backing the foreyards, the wind on the foresides of the sails pushing the ship around.
- BOXMAST** : A Hollow mast built like a box.
- BOX (BOXING) THE COMPASS** : Reciting the points of the Mariner's compass clockwise from the North, round by East, South and West back to North; there are 32 points.
- BRACE TO** : A term describing the operation of adjusting the position of the yards from which the sails are hung on a square rigged vessel, so that the wind hits the sails to the best advantage. The term is to "Brace the yards " in a certain way.
- BRACES** : Lines secured to the ends of the yards (holding the sails) on a square rigged vessel, which control the position of the yards, by pulling them in a certain direction, according the wind direction and course direction.
- BRACE PENDANT** : A short length of rope, wire or chain secured to the end of a yard to which a block is attached. Ropes run through the block to control the position of the yard (braces).
- BRACKET** : A small piece of wood used to connect two larger pieces or members of a wooden ship's framework. Brackets connecting ship's ribs to the beams are correctly called knees.
- BRAILS** : Ropes around a spanker or fore and aft sail, used for pulling the sail to the mast when making it fast. Brails lead in from the leech to the mast and gather in the sail when securing. Lee brails are always used when taking in (brailing in) sail.
- BRAKES** : Handles of the deckpump or windlass.
- BRAKE BEAMS** : Same as brakes, pump or windlass handles used to work the pump or windlass by manpower.
- BRAKE HORSE POWER (BPH)** : The horsepower of an engine as measured by a water brake applied to the output shaft of the engine.
- BRASS HAT** : A naval officer with a rank or grade of commander and above.

BOOKS by F.J.SKURKA (continued)

The Glencannon Press Maritime Books

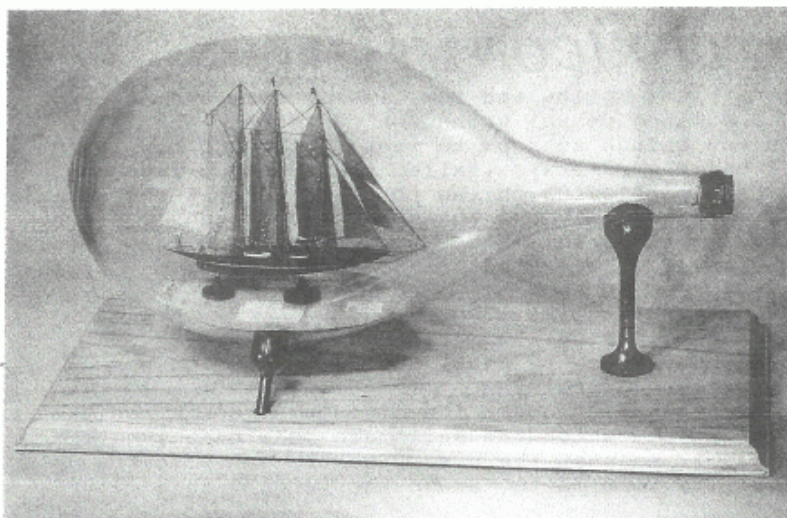
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This publisher gained notice after reprinting and publishing the famous "Glencannon" stories written by Guy Gilpatric for the Saturday Evening Post Magazine, which they have collected in a series of books. They also publish a variety of books about naval and maritime subjects, both fiction and non fiction, in hard and soft covers. Prices are competitive.



How to shoot ships in bottles and other artifacts under glass

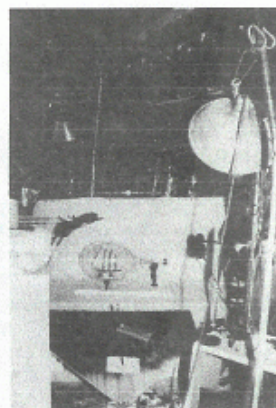
by Ralph Preston

Ships in bottles and other objects behind glass, particularly when the glass is curved, have always been vexing to photograph. Lights are often reflected into the camera's lens, forming regions of glare—"hot spots"—and these reflections frequently come from two or more locations. Placing a polarizing filter in front of both light and lens works quite well for a flat surface. However, if you introduce a curved surface with secondary reflections from the back of the bottle—and then use more than one light—the polarizing solution is lost. Building a "light tent" produces a beautiful picture of the bottle, but not its contents.

The solution: After some thought, I realized that the hot spot, as seen through the viewfinder, comprised a very small

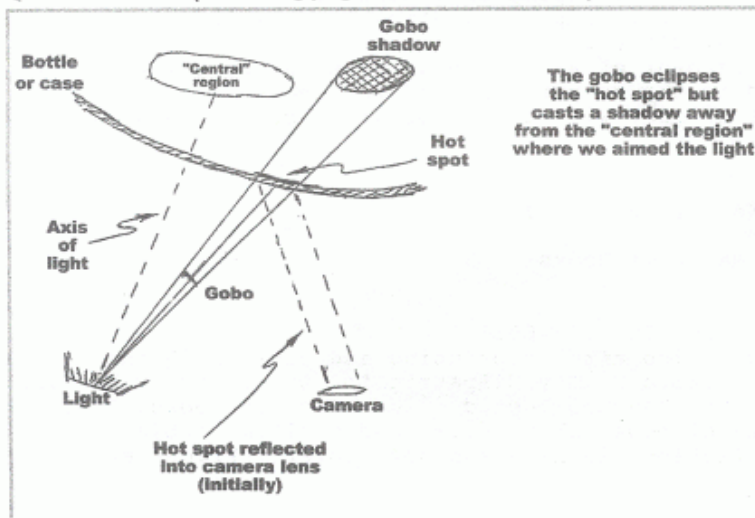
Damn the reflections, full speed ahead: Clear through-bottle shot of ship *Atlantic*, above, was made on Kodak Ektachrome 100, 100mm f/3.5 Vivitar Macro AF, Hoya 80B filter, 8 sec at f/22 with Minolta XG-M camera, 150-watt spotlights. Super-cluttered lighting setup, shown at right, was needed to do it. But relax, it's not so hard to assemble your own. See drawings and text.

part of the bottle's surface. The rest of the bottle admitted light that illuminated the subject very well, but this also



How do you get rid of hot spots? With gobos!

(See facing page for how to make 'em)



created some secondary reflections from the back side of the bottle.

I found that a small disk inserted between the light and the offending hot spot (as seen through the viewfinder) completely eclipsed the hot spot (see drawing at left); professionals call such a disk a "gobo," an abbreviation for "go-between." A similar gobo could also be used to remove the reflection from the back of the bottle or glass case, or I could move the light slightly to bring the subject into a position to block this reflection. This tactic turned out to be very useful.

Another effect of using the gobo was to introduce a shadow, usually slightly outside a region of major interest; there was also an area of substantial illumination surrounding the shadow. How-

ever, if I aimed the light directly at an interesting area and the light was not too close to the camera, then this shadow would not be centered on either the main or central area of interest.

To reduce the shadows, I next added another light with its own gobo and moved the light to cut out any secondary reflection, as previously noted. (The more convoluted the bottle, the more gobos needed.) I mounted this second light not too far from the first. The idea was to have the shadow of one gobo in the light of a neighbor.

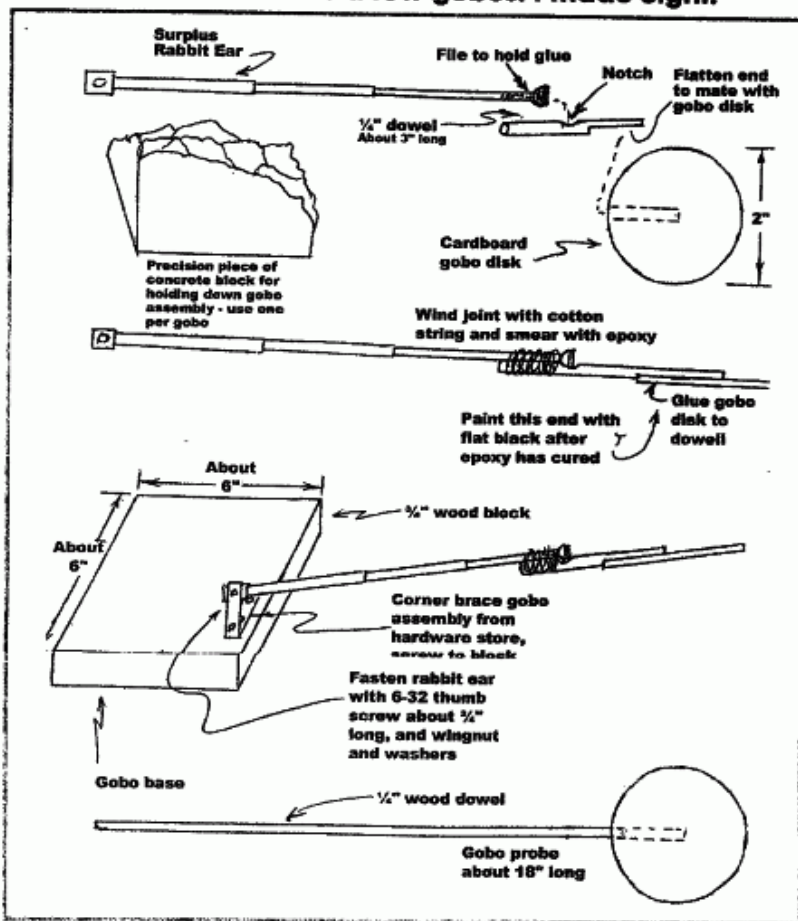
Three lights best

While two lights didn't provide quite enough light to erase either shadow, using three lights in a triangular formation worked quite well—each shadow was then in the light of two of its neighbors. Aiming all three lights at the same part of the bottle insured that the shadows were not too far apart and, hence, were in a fairly bright region of the neighboring lights.

I tried four lights and got a very slight improvement—or was it my imagination? My spotmeter indicated a variation of illumination across the region in both the “three light” and “four light” instances, proving that if you aim for perfection, you ain't ever gonna get it! At this rate I was about to start making gobos.

Generally it was easier to mount the gobos remote from the lights. I placed the lights to the camera's left and stationed a rack for the gobos at the camera's right, making sure that the platform on which the gobos were mounted was substantially above the subject. This kept the “rab-

O.K. Let's make a few gobos. I made eight.



bit ear” gobo supports out of view of the camera.

To verify that the gobos were placed correctly, I removed the subject and replaced it with a sheet of white paper. The No. 1 light and its gobo cast a very fuzzy shadow. When I marked this shadow on the paper, turned the light off, and repeated the procedure for lights Nos. 2 and 3, the three shadow marks on the paper showed a somewhat distorted triangle (since I had to move the lights during adjustment). However, when I turned on all three lights, the three shadows disappeared!

Specifics on equipment

Rabbit ear TV antennas: Buy them locally, or from American Science and Surplus, 5316 N. Milwaukee Ave., Chicago, IL 60630; 773-763-0313. These antenna are extendible with a mounting hole at the bottom that can be used as a swivel (see drawing above). I didn't paint the shiny shafts of the rabbit ear because the paint scrapes off. Use strips of black cloth to avoid reflections.

Six modified swing-arm lamps fitted with 150-watt spotlights: These are available from most discount stores. (A spotlight concentrates

How to shoot ships in bottles

its light more than a flood, and it illuminates the field well.) I also bought four "clamp on" lights and removed the reflectors. When the mounting bench became crowded, the little clamp-ons could be tucked into a restricted region.

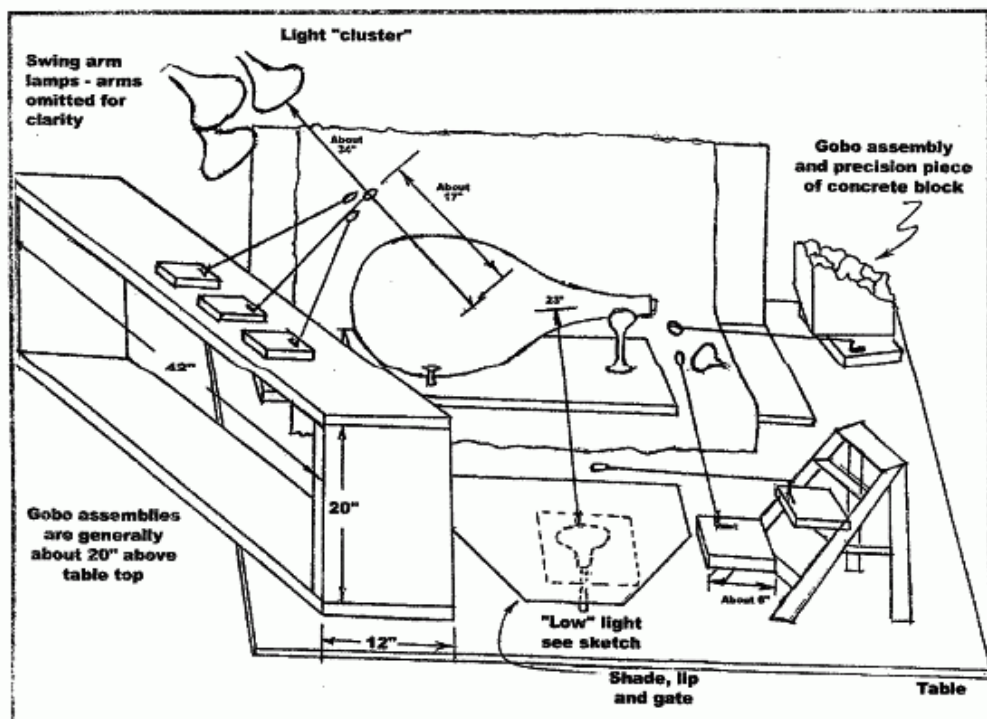
To adapt the lamps, I removed most of the screws from the swing-arm lights' joints and replaced each with a 6-32x1-inch-long thumbscrew fitted

boxes. The bench was 20 inches high, 42 inches long, and 12 inches wide; I added a stepladder to the right of the camera (see drawing below).

To provide the necessary shadow I've developed a handy tool—a gobo disk glued to a 24-inch dowel—which I've named a gobo probe. It can be easily moved around when trying to establish the location of one of the mounted gobos or to track down a

cluster of three lights (to the camera's left) high to illuminate the deck area, sails, and region between the masts, I aimed the first spotlight at the primary area of interest or at the central region, and saw the first hot spot in the viewfinder. I noted where this spot appeared on the subject, then got in front of the camera and moved my head around until I saw the spot appear at the same point on the subject.

Here's my whole setup. Now you can do likewise.



with a wing nut, a plain washer, and a lock washer; the plain washer went between the wing nut and the lock washer. Each swing-arm lamp took three sets of these. (The extra weight of the spotlights tended to bring down the swing-arm lamps at the wrong moments, proving Murphy's Law.)

A bench to hold everything: Although I had built a fairly large bench to support all this, I quickly ran out of space and had to use additional wooden

secondary reflection, which tends to be very elusive.

I put my camera on a good tripod and focused on the subject, which was mounted about 10 inches above the Ping-Pong table I used for a stage. I used a low light to illuminate the lower region of the ship's hull.

At last, let's shoot the picture!

Here's the method I used to take the photo on the opening page: Placing the

Then I moved the gobo until this spot was eclipsed, checking it through the viewfinder.

Next I moved the light until the secondary reflections disappeared behind the subject; if the secondary reflections didn't leave, I knew I needed an extra gobo. Once again I moved the gobo until the hot spot disappeared, and I checked this adjustment through the viewfinder. I found that, if possible, it was much easier to first

remove the secondary reflections.

Getting a halo of light around an otherwise eclipsed spot meant that my gobo was either too small or it was the wrong distance from the light. For this setup, the best location for a gobo seemed to be about halfway between the light and the subject. When I had a large bottle, the hot spot would be larger than for a small one. For my bottles, the best gobo diameter was about 2½ inches. (I like a gobo that just barely eclipses a hot spot; although it is difficult to adjust, it cuts out the least light.) I placed a piece of a concrete block on each gobo assembly—this held it down, yet left it free to rotate.

After I had made the necessary adjustments for light No. 1, I turned it off, turned on No. 2, and repeated this "gobo dance." Lastly, I did the same with light No. 3. These lights should be about 12 inches apart, and I tried to keep an equilateral triangular formation; but after adjusting for the secondary reflections (and, of course, making sure the subject was well illuminated), the resulting triangle was seriously distorted.

(Note: Not all secondary reflections are objectionable. Some minor reflections give the project an air of reality. In fact, with all such reflections wiped out, the model has an artificial air about it.)

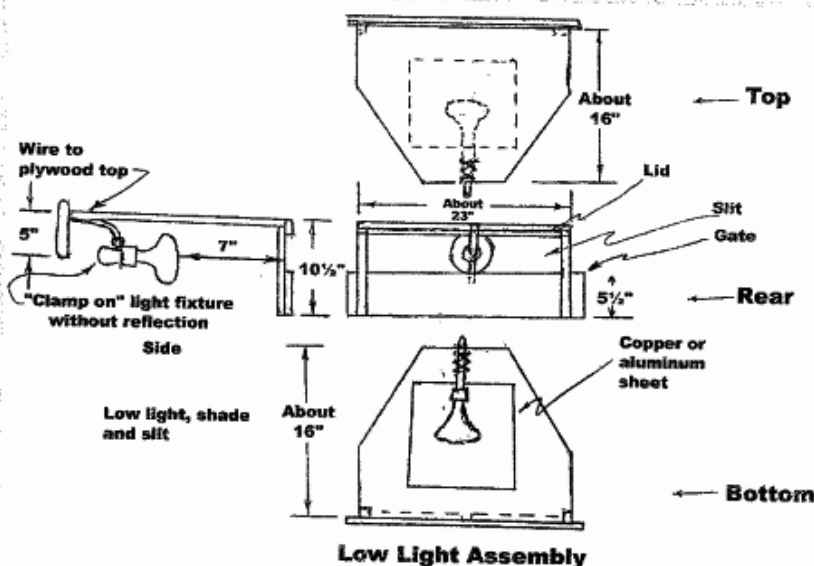
The support under the neck of the bottle cast a strong shadow on the base. I aimed another spotlight at this shadow from about 18 inches away, which removed it but created two sets of reflections, using up two more gobos. I also wanted to illuminate the lower part of the hull, so I mounted another spot just above the tabletop and aimed it at a point on the hull just beneath the foremast, mounting a

gobo to clear the hot spot. This produced lots of secondary reflections because of the light's proximity to the bottle. Also, since the light from the stem of the reflector's spotlight wasn't well silvered, this created reflections of its own. I constructed a visor and slit to block them (see drawing below). The lip on the top front edge intercepted reflections from the underside of the visor.

The gate in front of the low-light assembly should be left loose. I simply

subject and about 6 feet 5 inches above the floor. The lens was a highly rated (by POP's test lab) 100mm f/3.5 Vivitar macro. I bought 200-speed, daylight-balanced, 12-exposure rolls of print film so I could finish test rolls quickly and have them processed. Since I was using incandescent lighting, I made all exposures through a Hoya 80B correction filter. It took a lot of trial and error (mostly error) and I used quite a few of the 12-exposure rolls.

You may need a light underneath



leaned it against the front support legs, usually putting some small blocks underneath for adjustment. I had to vary the slit width by this means, which is necessary for each setup.

With all the junk surrounding the photo scene it looked like a Rube Goldberg setup, from which no good could come! I felt it best to drape some flat black cloth over much of it. During some of the tests I forgot to use the drapes. I found this had little effect except for some spots from the rabbit ears, so I shrouded the offending ears.

My camera was a faithful Minolta XG-M, placed about 6 feet from the

With my lens set at f/3.5 and all lights on, the meter in the camera called for a 1/4-sec exposure. But I needed all the depth of field I could get, so I set the aperture at f/22 and doubled the exposure time at each stop. This brought me to 8 seconds. With a tripod and cable release this was no problem. I also used substantial bracketing; 6, 7, 8, 9, and 10 seconds.

When I used this gobo setup for an airplane-in-the-bottle shot, the lights were mounted more to the right or left since the wings shaded some of the overhead light; at least one over-

continued on page

continued

head was needed to illuminate the wings. The upper wing cast a shadow on much of the plane if all or most lights were mounted high. In this case it was better to mount some lights to the side. Every project has its own special problems.

In general, I found it important to keep the lights—and hence the gobos—away from the axis of the camera lens. This allowed me to move the gobos closer to the subject without getting them into the field of view, and such gobos cast smaller shadows. The secondary reflections off the back of a bottle of poor quality presented similar problems.

Light is always reflected from both the outside and inside surfaces of bottles. This distorts your hot spot. For hand-blown bottles and Corning's lab glass this effect is barely noticeable, but for other glass the reflected light can have very distorted shapes. This kind of glass is blown into a mold, which results in the outside having a fairly regular shape, but the inside has a very irregular surface. In spite of this, many such bottles are still used for models.

To correct the latter effect I made small cardboard patches to clamp to the perimeter of a standard circular gobo. These add-on gobo probes are very handy in chasing down just where these streaks are coming through. I used whittled-down small wooden clothespins to hold these patches to the gobos. (I refer to the clothespins as precision spring clamps to keep people from thinking my work is unsophisticated, and I call these patches hitchhikers. In part, because of the issue of these secondary reflections, I have become very selective about my glassware. Today I use only hand-blown glassware and Corning's Pyrex glass.)

While these photos required a lot of patience in the setup, this gobo technique proved successful for photographing models in bottles, and it should also work very well for glass cases, etc. Remember, this procedure is not the final word. If you see a good reason to change some of the preceding methods, go ahead; you'll probably make an improvement. ☐

A HANDY TOOL FOR SIBERS.

This pickup tool used by auto mechanics to retrieve small parts dropped into engine recesses, can be purchased at automotive parts supply stores for about \$6 dollars.

With fore and middle finger under (B) and thumb heel pressure at collar (A) four claws are forced out 1½" at (C) to grip from 0 to 3/4 inch.

Spring between collars A and B allow release.

I have found the removal of two opposing claws makes the tool more practical for S.I.B. work.

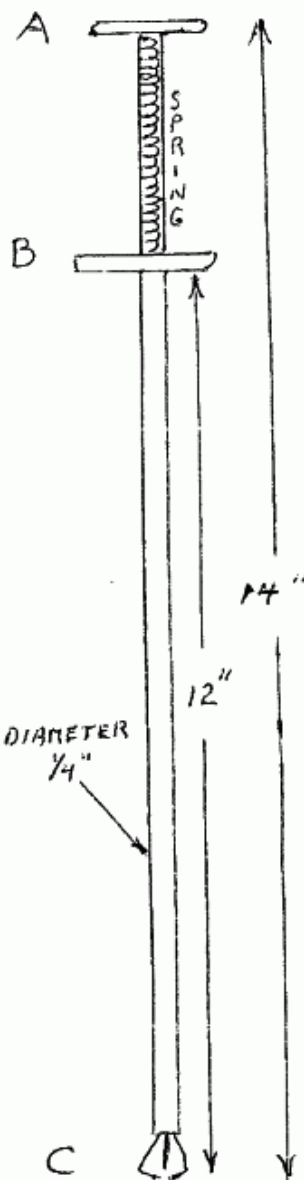
The claws can readily be snapped off by twisting with long nose pliers or bending them back out of the way on the shaft.

Either way doesn't harm the tool.

Alex Cuthbert.

Editors Note

I would like to express my thanks to Popular Photography for extending us permission to print Ralph Preston's article on photographing Ships in Bottles. And Thanks to Ralph for sending it.



A woman walked into the kitchen to find her husband stalking around with a fly swatter. "What are you doing?" she asked.

"Hunting Flies," he responded.

"Killing any?" she asked.

"Yep, 3 males, 2 females," he replied.

Intrigued, she asked. "How can you tell?"

"Three were on a beer can, two were on the phone."



With this issue we welcome four new members, and one re-up. Robert T. Hewitt of San Diego, California has rejoined. Welcome back Robert. Try as you might, you could'nt get rid of the addiction. And Savos Stathatos of San Marino, California states that he has been collecting for 50 years. Dave Xuelang Wang of Hillcrest, New York claims to like historical bottles and wants to learn how to. And finally Paul Barrington Feneron of Aukland New Zealand has 20 years of experience with bottles and light bulbs, and likes American Civil War ships. Paul H. Stansel of Fitchberg, Massachusetts has built several.

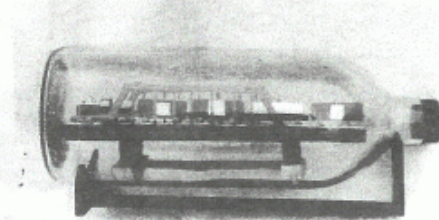
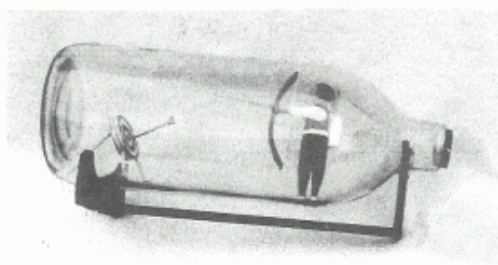
Welcome aboard, we are happy to have you as members. Remember that this is your journal. It is about you, what you do and how you do it. If you have a different/easier/faster way or method of building Sib's, an idea, a hint or tip, some better materials, need answers or help, let us know and we will try to help. And don't be bashful in sending in photo's of your work, we will be happy to show them on the Bottle Shipwright.

In the 2002-1 issue of The Bottle Shipwright there is a hint for cutting the neck of a bottle, and then sanding the glass smooth with an emery bench sander. After reading the hint from Alexander Cuthbert of Syracuse, New York, I thought that I should advise the membership of a safer way to do this.

Prolonged inhalation of silica dust (i.e. glass dust) can cause a disease called Silicosis. Webster's Dictionary describes it as a condition of massive fibrosis of the lungs marked by shortness of breath. I tried the procedure of cutting and sanding the bottle, but with a few changes in order to keep the glass dust from becoming airborne.

When sawing the bottle with the carbide blade, make sure that the cut remains moist and this will keep the dust down. A simple eyedropper will do the trick. In addition, I purchased wet-dry sandpaper and put a small square of the sandpaper in a bowl filled with water. Simply invert the bottle and grind the neck until it is smooth. This procedure works well although I am sure it is not as fast as a bench sander.

Steve Moseley
Cincinnati, OH



Above Left. "Archer and Target"
11 pieces, 1.5 ltr btl.

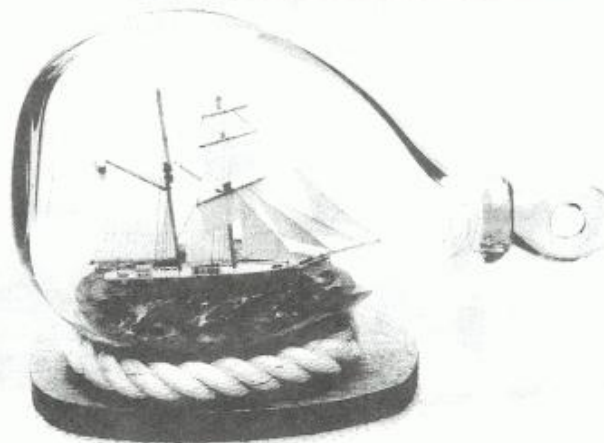
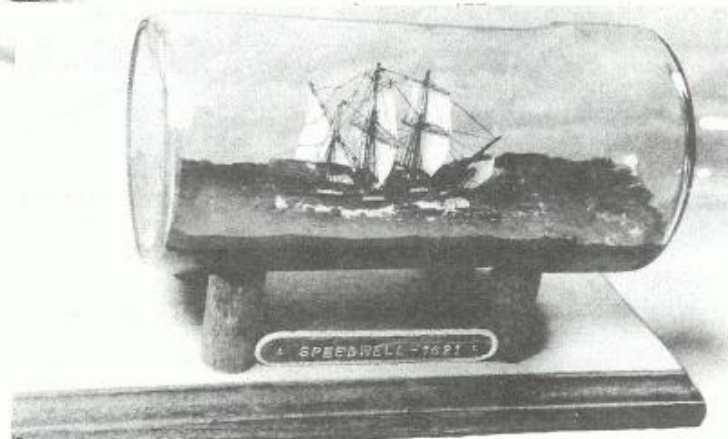
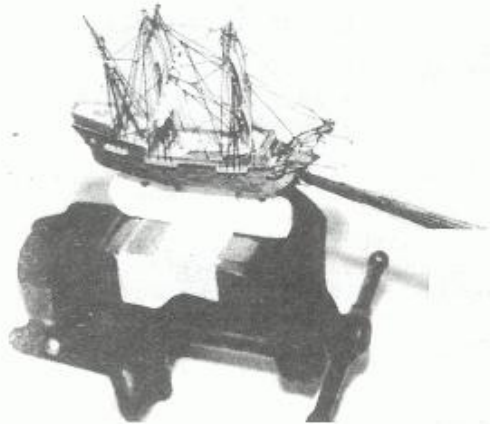
Above Right. Old Steam Engine
pulling 3 boxcars, 1 tanker

Both built by Alexander Cuthbert of Syracuse, N.Y both necks shortened.



Left, Joseph Chester's "Speedwell" 1621 on the rigging stand. This is the ship that supplied the Pilgrims after the "Mayflower" returned to England.

Below. The "Speedwell" home at last inside the bottle. Beautiful work Joe. and thank you for sending in the photos.



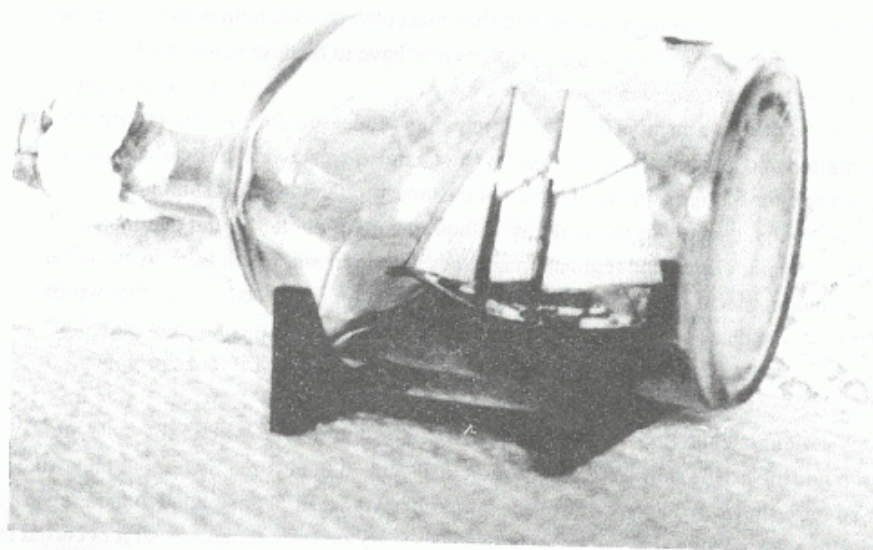
Above is a two masted Schooner built by Herb Manley of Vernon, Connecticut on a solid Mahogany stand, that he built before his vision problems began. Thanks Herb.



In the 2001-1 issue of The Bottle Shipwright, I wrote to tell you that I asked Micro-Mart to carry the 12" Crocodile Action Ear Polypus. I also told Micro-Mart that if they started to carry the 12" Polypus, that I would inform the members of SIBAA.

I am happy to inform you that the 12" Polypus can be found on page 27 of the Fall 2001 Micro-Mart catalogue. I have already ordered and received my Polypus, and while at \$39 it is a bit pricey, it should get me out of tight situations in the years to come.

Steve Moseley



Dieter H. Baumstark of Miami, Florida send in the photo above of his first attempt at a Sib. It is a Gloucester Schooner on a wooden sea in a 750 ml. Chivas Regal Bottle. Well done Dieter.

Facts of Life - One day a sweet little girl became puzzled about her origin. "How did I get here, Mommy?" she asked. Her mommy replied, using a well-worn phrase, "Why God sent you, Honey." "And did God send you too, Mommy?" she continued. "Yes Sweetheart, He did." "And Daddy, and Grandma & Grandpa, & their moms and dads, too?" "Yes Honey, all of them, too." The child shook her head in disbelief. "Then you're telling me there's been no sex in this family for over 200 years? No wonder everyone is so damn grouchy!"

NOTES FROM THE MEMBERSHIP CHAIRMAN

by
Don Hubbard

LATE NEWS ON THE SHIP-IN-BOTTLE SHOW FRONT

In early April I was contacted by Bob Crawford, Curator of Models at the San Diego Maritime Museum, asking me if our Association would be interested in sponsoring another large show at the Museum in the year 2004. My response? Would we ever! Bob has been the organizer of other unusual modeling shows, such as the Miniature Ship Model Exhibit which has just closed, and he has always produced a fine professional result which has attracted great public attendance. This is why I responded so enthusiastically to his request

Of course this is all in the preliminary phase now. Lot of details need answering. We must have some funding from the museum and they must also provide help with the logistics. Models have to be received and unpacked, display areas have to be designated, packing materials have to be stored, insurance has to be arranged, the models will have to be repacked at the end of the show and then shipped to the participating model builders. A show prospectus will have to be drafted and hopefully printed in color, then mailed worldwide. Special arrangements will have to be made for foreign entrants because of customs problems and air shipment requirements. Finally, no show is worth doing without plenty of publicity, and that includes everything from major airline and regional magazines with their six month lead times, to the diverse but important local media. Lots of writing and list compiling needed. In other words, this is not something that one guy can do, so until I can sit down with the museum planning committee and outline the requirements, we will not know for sure, but it looks promising.

Now a bit of background. In 1983 I approached the museum and asked if they would be interested in hosting a SIB show. We had never had a show in the United States, but they were having in-country shows in 9n some European countries. At that time I belonged to the French Ships-In-Bottles Association and had become their United States representative, so it occurred to me that we might do the same thing here. The Museum agreed, but their budget was thin and their manpower as well, so the whole show was left up to me. As it turned out the show was a roaring success. Models came in from all over the world, with 65 coming from Japan alone. The show was billed as The First North American International Ships-In-Bottles Exposition. Dr. 'Ap' Appleford, a San Diego friend and plank owner in our Association, handled the publicity and a fine job he did. The show was in place for two months during July and August of that year, and attendance exceeded 20,000 visitors, many of whom were attracted to the Museum by Ap's advertisements.

This show also resulted in the formation of The Ships-In-Bottles Association of America. Jack Hinkley flew out from Pittsburgh to bring his models and visit. Jack and I had corresponded for several years and had become good friends. By this time the United States and Canadian contingent of members in the French Association exceeded the number of Frenchmen, and Hink and I agreed that was just a logical extension to form our own North American organization.

Now we are in a position to repeat this successful show, but hopefully this time with the organizing assistance of the much larger Museum staff. This show will be billed as The Second North American International Exposition and we will be making every effort to attract as many of our foreign and domestic friends as we can. Participation will be open to any bottle ship builder throughout the world, regardless of affiliation. Each of the foreign associations will receive an invitation to send as many models as they can muster, and our membership will be encouraged to join in as well. Best of all, the exhibition will run for a full six months and is certain to heighten interest in our venerable nautical art form.

The previous show was set up on the historic iron-hulled sailing ship, Star of India. This caused some problems because the wind often caused the ship to roll and the bottled models with it. This new show will be housed in the old San Francisco ferryboat, Berkeley, in a large well lighted room below decks. There is also the strong possibility that the Museum will create a special glossy publication showing pictures of the various models in the show. No promises on the latter because the lead time for such a publication is three months to allow for photography, layout and printing. This would necessitate that any included models would have to be in San Diego sometime well before the show's onset. Perhaps with digital photography this could be speeded up. I will be looking into this aspect of it.

So there you have it. Two years sounds like the distant future, but time flies and if the show is a go the call for models will be made before you expect it. Open up that shipyard and begin building. This might be your chance to have your work professionally displayed on a historic ship in one of the West Coasts most visited cities.

TINY DRILL BITS

Are you looking for drill bits that are finer than the #80? Well, thanks to **Robert Hewitt, (San Diego, CA)** we now have a source. Would you believe that there are drill bits available that go down to #97 and even finer. For example, a #80 has a diameter of 0.0135, while a #97 measures in at 0.0059. Now that is a fine drill. These little bits are not inexpensive. They are made of cobalt and they range in price from \$11.00 for the #81 to \$16.50 for the #97. If these fine drill bits interest you, they are available from **PRECISION SCALE MODEL ENGINEERING**, 33 Harding street, Milford, MA 01757-2215. The telephone number is 508/478 3590. Give them a call and ask for their catalog.



DUTCH SHIP-IN-BOTTLE BOOK AVAILABLE

Here is an offer for SIB book collectors. **Hans de Haan**, one of our long-time members in Holland is anxious to obtain a copy of Bill Weiser's new book, *BOTTLED UP: The Art of Building Airplanes in Bottles*. Obviously Hans could send for the book from the publisher but this is an expensive and time consuming process when you live in Holland and usually costs twice what we pay in this country. Hans would like to exchange a copy of a fine Dutch book on ship bottling, *SCHEEPJES in FLESSSEN*, by Joop van Schouten, for one of the Weiser books. I have a copy of this 96 page Dutch book, and I must say that it is a great little work. Lots of photos of bottled ships in color; good easy to follow illustrations and ten sets of plans in the back pages with color photos of the completed model on the opposite page. If you would like to contact Hans about this exchange please write to him at Graue Gans 34, Bergen op Zoom, 2582 RA, Holland. You can send him the book as a gift to avoid customs duties, and he can do the same in this direction. Hans speaks very good English, so you should have no translation problems. If you are a SIB book collector this is a great way to obtain a special foreign book on the subject at minimal cost.

PUBLICITY AND RECRUITING HELP

You may recall that I appealed to all of you to help with membership recruiting. I guess **Bill Johnston, Langhorn, PA** took me serious. Bill is a member of the Pennsylvania, Delaware Valley Wood Carvers Association and editor of *Chips and Quips* their informative newsletter. Each year they have a huge wood carvers show with members displaying their work on individual tables. This year Bill's table consisted entirely of ships-in-bottles and demonstrations of the process. Not only did Bill draw a crowd but he handed out a number of membership applications. Our sincere thanks. ☺ Word of mouth is our best advertisement.

I am fortunate to have a wonderful collection of ships and objects in bottles and from time to time I am gifted by our members with new additions. Here are a few of the most recent wellcome additions



Miniature by Conrad Forget,
Chicopee, MA



Ship in a watch case by Terry
Butler, Kingsport, TN



World War II Stearman Navy flight
trainer, Bob Frederick, Seattle, WA





Ralph W. Preston
1544 Pond Road
Hinesburg, VT 05461

Apr. 30, '02

Dear Ray,

Thought you'd get a kick out of the following.

Dear Editor,

I must take exception to your suggestion (P. 14, 2002-1) that I would "slant" the truth! How can you question the photographic evidence showing "Rick 'n me" in France in 1918?

Why, I remember during WWII when Rick 'n ^{me} were on a mission over Berlin (Rick was my wing man) and a squadron of Fokkers jumped us. There were Fokkers to the right, Fokkers to the left. I got both wings shot off and had a helluva time making it back to base.

Editor: "Just a minute, Ralph, I don't think they had Fokkers during WWII."

Ralph: "Yeah, I know, but these Fokkers were flying Messerschmits!"

I don't see how any of you could question my age, I have been 29 since before most of you were born!

My grandfather had a favorite saying: "Anyone who claims never to have told a lie is a damn liar."

Hope you like my pet dragon. The only problem is that they smoke and smell up the house- but they don't inhale. Why does this remind us of a certain "famous" prevaricator?

Hit the bottle,

Ralph

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THE SHIPS-IN-BOTTLES ASSOCIATION OF AMERICA

Thank you for your query:

The **Ships-In-Bottles Association of America** (S.I.B.A.A.) is one of several affiliated ships-in-bottles associations throughout the world. All share the common goals of promoting the traditional nautical art of building ships-in-bottles through the exchange of ideas, and the hope of advancing the cause of international good will by sharing mutual interests.

While our title indicates that we are an American organization, we have members as far afield as New Zealand, Australia, India, Japan, many European countries, as well as throughout the U.S. and Canada.

Our Journal, **THE BOTTLE SHIPWRIGHT**, is published quarterly and introduces ideas of ship-bottling submitted by our diverse and talented membership. The Journal also contains news of our bi-annual conferences in various parts of the country, competitions and exhibits, articles about bottling ships, photos of member's works, modeling plans and other material related to the art. As a result of the Association many members correspond with one another throughout the world and many new and close friendships have been formed.

We would like to invite you to join us. Current dues are \$ 25.00 in U.S. currency, and checks should be made out to S.I.B.A.A. Please send to:

Don Hubbard, Membership Chairman
P.O. Box 180550,
Coronado, CA 92178-0550

APPLICATION FORM

Full name: _____ Date: _____

Address: _____

City: _____ State: _____ Zip: _____

Telephone: _____ E Mail: _____

Please briefly indicate your interest and experience with bottled ships: _____



Gill Charbonneau is known by his peers and collectors for the quality of his move than 80 ships in bottles. The National Geographic World, Yankee Magazine, Down East, Colonial Homes, Traditional Homes, Seaways' Ships in Scale, Off Shore, Sailing, The Bottle Shipwright, and The New York Times have all featured his work. His art has been part of the Discovery Channel's "Tales of Wood & Water," "The American Trail," The P.B.S. hit "Reading Rainbow" with Lever Burton, the C.B.C. program "Land & Sea" and most recently the popular C.B.S. "Travels With Harry" with Harry Smith and "Sunday Morning" with Charles Osgood.

You'll easily acquire knowledge of techniques, tools & tricks of the trade that Gil has learned over the past 45 years. Build the Robert E. McInnis sloop that "DICTATOR" in a readily available bottle using common tools to produce an uncommon ship in a bottle. Your Friendship Sloop in a bottle could look as good as the one in the Museum as it will on your mantel. With this direct, step by step video, Gil shows novice and experienced builder alike the lessons that can be applied to any ship in bottle project.

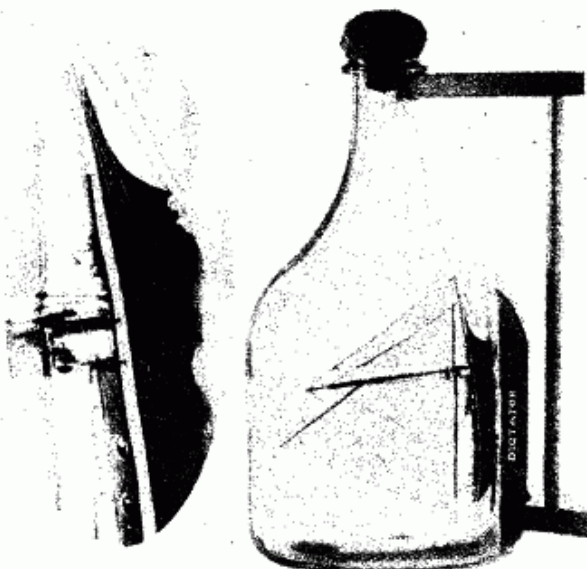


For a complete 226 minute double video with surprise ending: please send \$35, plus \$4. for P&H in U.S. funds by check or money order to:

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THE COMPLETE GUIDE FOR BUILDING A
FRIENDSHIP SLOOP
IN A
BOTTLE



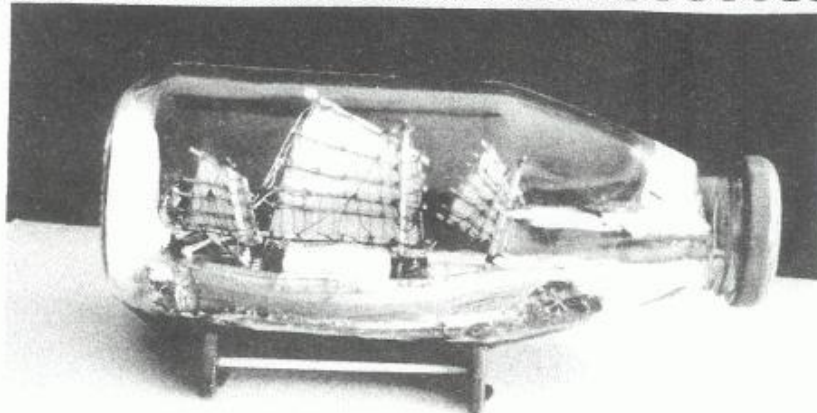
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15, 2004

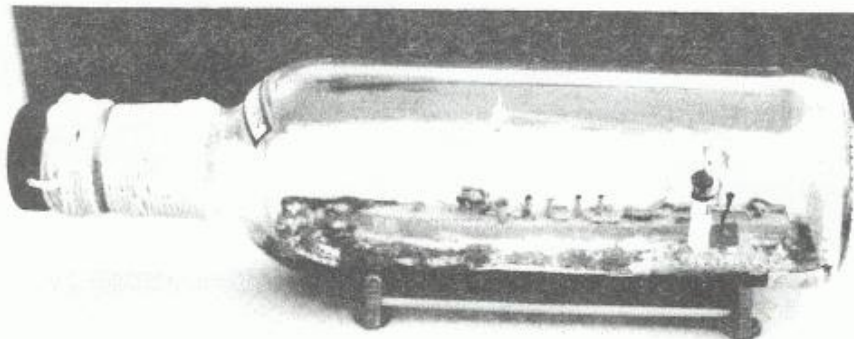
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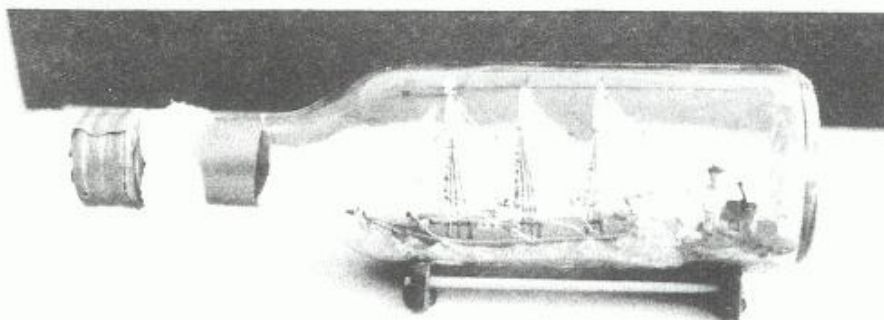
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Above is a Sib of the "Liberdade" done by Robert F. Frederick of Seattle, Washington, and given to me as a gift.



The 4 stack Destroyer above is the DD 66 the "Allen" also by Robert Frederick, and also a gift.



Last is a 3 mast Schooner done by Robert Frederick and sent as a gift. Thank you Robert, Beautiful work.